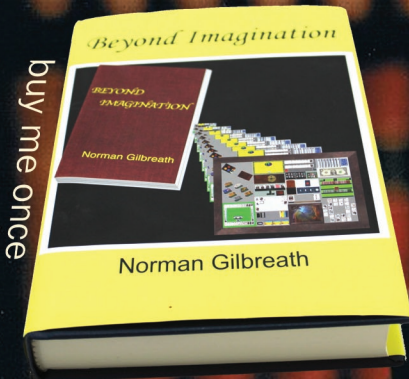


INTERNATIONAL MAGAZINE FOR MENTALISTS & MAGICIANS

VOODOO

THE MAIL ON OCTOBER 2018



MEET & GREET
WITH THE SORCERER
MAC SAJ

VOODOO SCHOOL PRESENTS
THE BEGINNING.....COMING SOON
SORCERER

David Berglas
MIND & MAGIC



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MAGAZINE

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INTERNATIONAL MAGAZINE FOR MENTALISTS & MAGICIANS

VOODOO

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OCTOBER 2018

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EDITOR'S NOTE



Hi everyone,

I'd just like to say a big thank you to everyone who has commented and the fact that this digital VOODOO magazine is still getting some fairly high visitor stats I'm incredibly thank you!

In the meantime, there are plenty of articles on this VOODOO magazine that you can read to hopefully improve or at least understand Mentalism in a little more detail! Again, a huge thank you to everyone!.

—Saji Vijayan, on behalf of the team Voodoo
EDITOR-IN-CHIEF (MASTHEAD)

saji vijayan

Sajivijayan

VOODOO
if you love

01

INTERNATIONAL MAGAZINE FOR MENTALISTS & MAGICIANS

VOODOO



WHEN MENTALISM MEETS

OUIJA

WHAT MAKES THE OUIJA BOARD MOVE



The mystery isn't a connection to the spirit world, but why we can make movements and yet not realise that we're making them.

Ouija board cups and dowsing wands – just two examples of mystical items that seem to move of their own accord, when they are really being moved by the people holding them. The only mystery is not one of a connection to the spirit world, but of why we can make movements and yet not realise that we're making them.

The phenomenon is called the **IDEOMOTOR EFFECT** and you can witness it yourself if you hang a small weight like a button or a ring from a string (ideally more than a foot long). Hold the end of the string with your arm out in front of you, so the weight hangs down freely. Try to hold your arm completely still. The weight will start to swing clockwise or anticlockwise in small circles. Do not start this motion yourself. Instead, just ask yourself a question – any question – and say that the weight will swing clockwise to answer “Yes” and anticlockwise for “No”. Hold this thought in mind, and soon, even though you are trying not to make any motion, the weight will start to swing in answer to your question.



MENTALISM? ONLY THE ORDINARY EVERYDAY MENTALISM OF CONSCIOUSNESS.

THERE'S NO SUPERNATURAL FORCE AT WORK, JUST TINY MOVEMENTS YOU ARE MAKING WITHOUT REALISING. THE STRING ALLOWS THESE MOVEMENTS TO BE EXAGGERATED, THE INERTIA OF THE WEIGHT ALLOWS THEM TO BE CONSERVED AND BUILT ON UNTIL THEY FORM A REGULAR SWINGING MOTION.

THE EFFECT IS KNOWN AS CHEVREUL'S PENDULUM, AFTER THE 19TH CENTURY FRENCH SCIENTIST WHO INVESTIGATED IT.

What is happening with Chevreul's Pendulum is that you are witnessing a movement (of the weight) without "owning" that movement as being caused by you. The same basic phenomenon underlies dowsing – where small movements of the hands cause the dowsing wand to swing wildly – or the Ouija board, where multiple people hold a cup and it seems to move of its own accord to answer questions by spelling out letters. The effect also underlies the sad case of "facilitated communication", a fad whereby carers believed they could help severely disabled children communicate by guiding their fingers around a keyboard. Research showed that the carers – completely innocently – were typing the messages themselves, rather than interpreting movements from their charges.

The interesting thing about the phenomenon is what it says about the mind. That we can make movements that we don't realise we're making suggests that we shouldn't be so confident in our other judgements about what movements we think are ours. Sure enough, in the right circumstances, you can get people to believe they have caused things that actually come from a completely independent source (something which shouldn't surprise anyone who has reflected on the madness of people who claim that it only started raining because they forget an umbrella).



You can read what this means for the nature of our minds in *The Illusion of Conscious Will* by psychologist Daniel Wegner, who sadly died last month. Wegner argued that our normal sense of owning an action is an illusion, or – if you will – a construction. The mental processes which directly control our movements are not connected to the same processes which figure out what caused what, he claimed. The situation is not that of a mental command-and-control structure like a disciplined army; whereby a general issues orders to the troops, they carry out the order and the general gets back a report saying “Sir! We did it.



OUIJA

TAP TO START

ABOUT

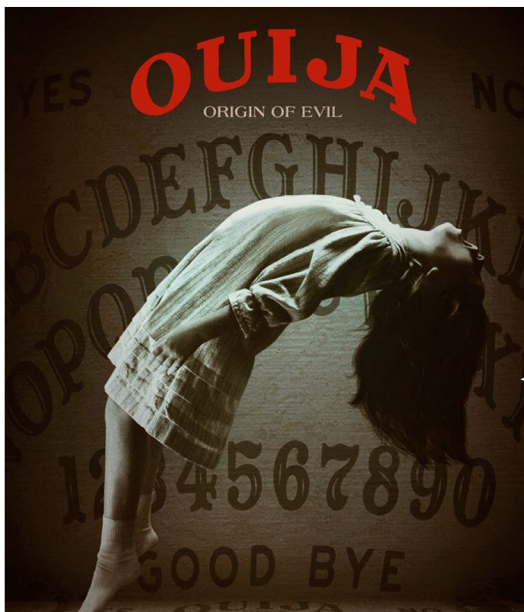
EXIT



“The right hand is moving into action!”. The situation is more akin to an organised collective, claims Wegner: the general can issue orders, and watch what happens, but he’s never sure exactly what caused what. Instead, just like with other people, our consciousness (the general in this metaphor) has to apply some principles to figure out when a movement is one we’ve made.



One of these principles is that cause has to be consistent with effect. If you think “I’ll move my hand” and your hand moves, you’re likely to automatically get the feeling that the movement was one you made. The principle is broken when the thought is different from the effect, such as with Chevreul’s Pendulum. If you think “I’m not moving my hand”, you are less inclined to connect any small movements you make with such large visual effects.

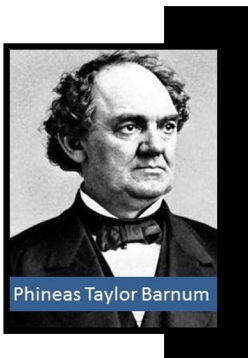


This maybe explains why kids can shout “It wasn’t me!” after breaking something in plain sight. They thought to themselves “I’ll just give this a little push”, and when it falls off the table and breaks it doesn’t feel like something they did.

BARNUM EFFECT

THE BARNUM EFFECT

BARNUM STATEMENTS ARE PART OF THE TOOL KIT OF COLD READING PSYCHICS AND ARE NAMED AFTER THE SHOWMAN P T BARNUM, AND IS SOMETIMES REFERRED TO AS THE PT BARNUM EFFECT.



THE BARNUM EFFECT relates to the use of Barnum statements, which are statements that in most cases apply to everyone, but always sound very specific to the individual. They are used by psychics, fortune tellers, horoscopes, mediums and the like to give the impression of insight into their subjects personality, when in fact they have no insight whatsoever.....

Who was P. T. Barnum?

Phineas Taylor Barnum, who the Barnum effect is named after, was an American showman, business man and also a politician. Barnum had many different businesses, which included an American museum and a circus.

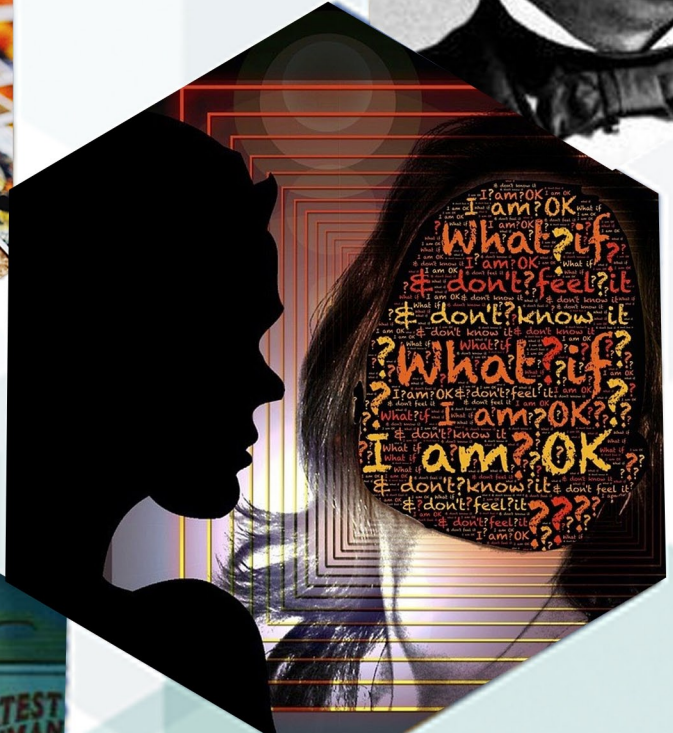
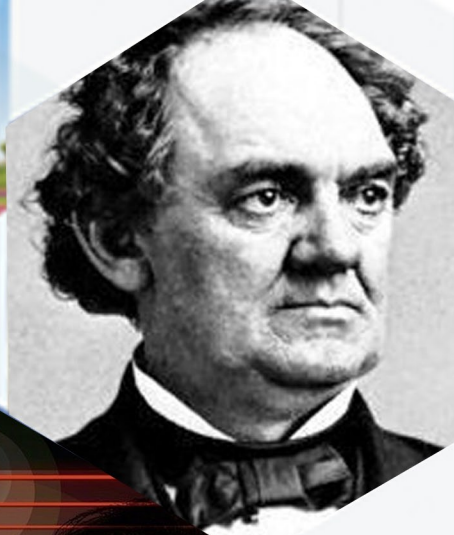
Barnum was in fact a bit of a charlatan and coined the phrase "There's a sucker born every minute." He was known for introducing hoaxes. As mentioned above, the Barnum Effect is also referred to as the Forer Effect too, which is explained further.

Who is Bertram R. Forer?

Bertram Forer was an American psychologist who carried out a classic experiment in 1948 with 39 students. In this experiment he gave each student a statement, which was supposedly individualised to each of them.

As with the experiment carried out by Derren Brown, the students were asked to rate the individualised sketches, which courtesy of Wikipedia included the following generalised statements:







THE BARNUM EFFECT



HOROSCOPES AND ASTROLOGERS RELY ON THE BARNUM EFFECT, AS THEY ARE WRITTEN IN THE FORM OF A BARNUM STATEMENT.

HOWEVER, PEOPLE BELIEVE HOROSCOPES ARE A REFLECTION OF THEMSELVES AND SOME USE THEM TO INFLUENCE THEIR DAILY LIVES.

1. You have a great need for other people to like and admire you.
2. You have a tendency to be critical of yourself.
3. You have a great deal of unused capacity which you have not turned to your advantage.
4. While you have some personality weaknesses, you are generally able to compensate for them.
5. Disciplined and self-controlled outside, you tend to be worrisome and insecure inside.
6. At times you have serious doubts as to whether you have made the right decision or done the right thing.
7. You prefer a certain amount of change and variety and become dissatisfied when hemmed in by restrictions and limitations.
8. You pride yourself as an independent thinker and do not accept others' statements without satisfactory proof.
9. You have found it unwise to be too frank in revealing yourself to others.
10. At times you are extroverted, affable, sociable, while at other times you are introverted, wary, reserved.
11. Some of your aspirations tend to be pretty unrealistic.
12. Security is one of your major goals in life.

The Barnum effect has a wide ranging scope and has many uses. These are particularly in the field of astrology or star signs, psychic readings, fortune telling and so on. But of course in terms of this blog they can be incorporated into mentalism performances, where mentalists perform cold readings like a psychic. Many people like to read their horoscope and those that believe in horoscopes will believe the statement applies to them. But horoscopes are Barnum or Forer statements and elicit the Barnum effect. The psychological phenomenon behind these statements is that people 'make them fit' and most are unaware that the statement would apply to just about anyone.

The bonkers part of horoscopes for example is that there are probably hundreds, if not thousands of companies, astrologers, newspapers etc. that all put out their own horoscope, which all use different statements. Therefore, how can they all be right? But despite this, people still believe they are true. This is one of the reasons why mentalism works so well. When Barnum statements are incorporated into a mentalists act, as people already believe in the whole psychic world, mentalist cold readings using Barnum statements taps into this belief. Barnum statements form part of what's known as cold reading, where the illusion created by cold reading implies that the 'reader' knows more about the person than they actually do.

THE RAINBOW RUSE IS COLD READING TECHNIQUE WHERE
THE READER ASSIGNS THE SITTER A PERSONALITY TRAIT.
BUT THEN ASSIGNS THEM THE OPPOSITE PERSONALITY TRAIT TOO.

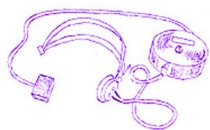
RAINBOW RUSE

For example, "You can sometimes be quite spontaneous, but in your business career you tend to stick to a routine that works."

Rainbow Ruse's are designed to garner confidence from the reader's subjects. But these statements are general and could apply to the majority of people. But despite this, people are left with the impression that the reader has real insight into their personality.

The reason these Rainbow Ruse's works is that given a particular set of circumstances, most people tend to exemplify pretty much every personality trait.

IMPROVED MUSCLE READING



Muscle reading, also known as "Hellstromism", "Cumberlandism" or "contact mind reading", is a technique used by mentalists to determine the thoughts or knowledge of a subject, the effect of which tends to be perceived as a form of mind reading.

The performer can determine many things about the mental state of a subject by observing subtle, involuntary responses to speech or any other stimuli. It is closely related to the ideomotor effect, whereby subtle movements made without conscious awareness reflect a physical movement, action or direction which the subject is thinking about. The term "muscle reading" was coined in the 1870s by American neurologist George M. Beard to describe the actions of mentalist J. Randall Brown, an early proponent of the art.

Muscle reading is also known by the names of those who have used it in popular performances. The success of one early performer, Stuart Cumberland, led to the technique's alternate name of Cumberlandism. The fame of the mentalist Axel Hellstrom led to it widely being called Hellstromism. Performers such as J. Randall Brown, Erik Jan Hanussen, Franz Polgar, and Kreskin have also used muscle reading successfully in their acts.

In 1924, magician Carl Hertz noted that "mind-reading is nothing but muscle-reading. In all the cases where the mind-reader is supposed to lead a person to a hidden object, the spectator is guided entirely by an involuntary movement of the subject's muscles." The mentalist Washington Irving Bishop could drive a car blindfolded by muscle reading techniques. Kreskin, one of the most accomplished performers of muscle reading in modern times, can tell a driver where to go in a car while a subject holds his wrist (or vice versa). In one of his books he relates the technique to the children's game within which a hidden object is located by feedback of "hot" or "cold". June Downey had studied the practice of muscle reading from a psychological perspective. She has been described as an expert on the subject of muscle reading. The technique relies on the assertion that the subject will subconsciously reveal their thoughts through very slight involuntary physical reactions, also known as ideomotor responses. The performer can determine what the subject is thinking by recognising and interpreting those responses.

Muscle reading may be billed by some entertainers as a psychic phenomenon, where the audience will be told that by creating physical contact with the subject, a better psychic connection can be formed. In fact, the contact allows the performer to read more subtle reactions in the subject's motor functions that may not be apparent without contact, such as muscle control and heart rate. Because muscle reading relies so heavily on the subject's subconscious reactions to their environment and situation, this technique is used commonly when performing stunts dealing with locating objects in an auditorium or on stage, and as such, it can be done 'clean' by the magician skilled in reading body language.

Performers often instruct the subject to imagine voicing instructions, which presumably amplifies the reactions of the subject, thus promoting the idea that the trick involves genuine thought transference or mind-reading. However the subject who is "thinking directions" has a physical, kinaesthetic reaction that guides the performer so that he or she can, for example, locate a specific place on a wall on which to place a pin, without prior knowledge of where the pin should go. Knowledge of muscle reading is a technique that is also reportedly used by poker players to hide their reactions to the game, as well as to read the other players for potential bluffs and/or better hands.

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VOODOO

A portrait of David Berglas, an older man with a grey beard and mustache, wearing a dark shirt. The background is dark with some faint, large letters. A blue curved graphic element is at the top left. A dark blue circle at the top right contains the name 'DAVID BERGLAS' in white, stylized, hand-drawn letters.

DAVID BERGLAS

David Berglas was born on June 30, 1926. He is known for his work on Barry Lyndon (1975), Casino Royale (1967) and ITV Play of the Week (1955). His secret technique of locating a particular card within a pack has been described as the Holy Grail of card magic. He was one of the first magicians to appear on UK television. He has been married to Ruth Shiell since October 5, 1956. They have three children.

David Berglas was educated in several different European countries. He is German-Jewish, and escaped to Britain from Nazi Germany, aged 11. [At 16 he wanted to become a Spitfire pilot. He lied about his age and managed to join the RAF. When his true age was discovered he was not allowed to complete his training.

Still keen to be part of the war, he discovered that the American Army was urgently looking for suitable recruits for an important role in the denazification of Germany. The requirements were quite stringent. They had to have some previous military training, and to be able to pass strict physical and mental tests. Most importantly they had to speak 2 languages besides English, one of which had to be fluent German.

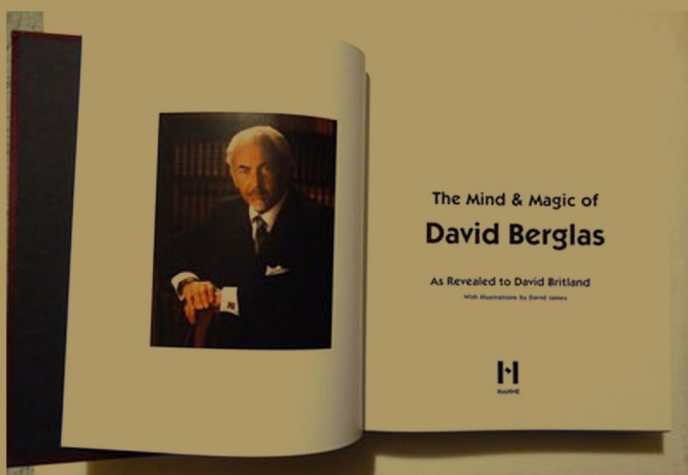
MIND & MAGIC

The required minimum age was 21. Berglas explained that he was only 19 but could meet all the other qualifications. He was accepted into the Intelligence Service of the US Army, serving an 'adventure filled' 18 months at the end of WWII. He then attended Bradford Technical College to study textiles with a view of joining his family business based in Wyke.

He first became interested in magic in 1947, through a chance meeting with Ken Brooke. Magic became an all-absorbing hobby for about 5 years, during which time he studied psychotherapy, specialising in medical hypnosis. Although never performing as a stage hypnotist, his demonstrations gave him the experience of standing in front an audience and handling volunteers on stage. This gave him the confidence when he became a professional magician in 1952, working prestigious nightclubs and then in 1953 appearing at the famous Windmill Theatre, performing 6 times a day, 6 days a week, for 6 weeks. This was followed by an extensive tour of all the leading variety theatres and night clubs.

He devised numerous unique and entertaining sales presentations and product launches for household name brands. His specialised seminars included personal development, motivation, and memory systems.

David Berglas is the father of Marvin Berglas .

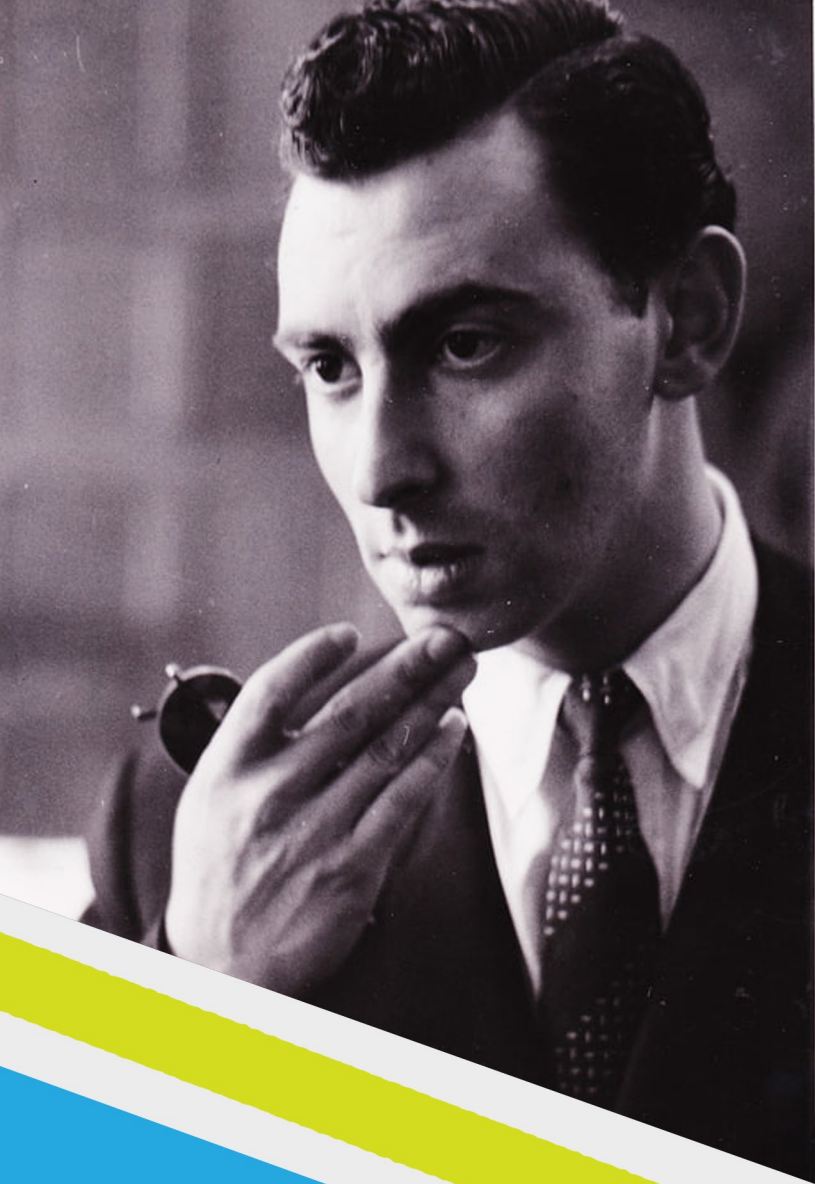


In his 2009 Enigma show brochure, Derren Brown describes David Berglas as "One of our greatest living magical performers" and thanks him "for his constant inspiration and generosity. Each show is indebted to his artistry and astonishing body of work. Thank you David".

In the 1950s, Berglas created what is now referred to as the "Holy Grail" of card magic, known as "The Berglas Effect." The effect was first named "The Berglas Effect" by Jon Racherbaumer in his 1984 book *At The Table*

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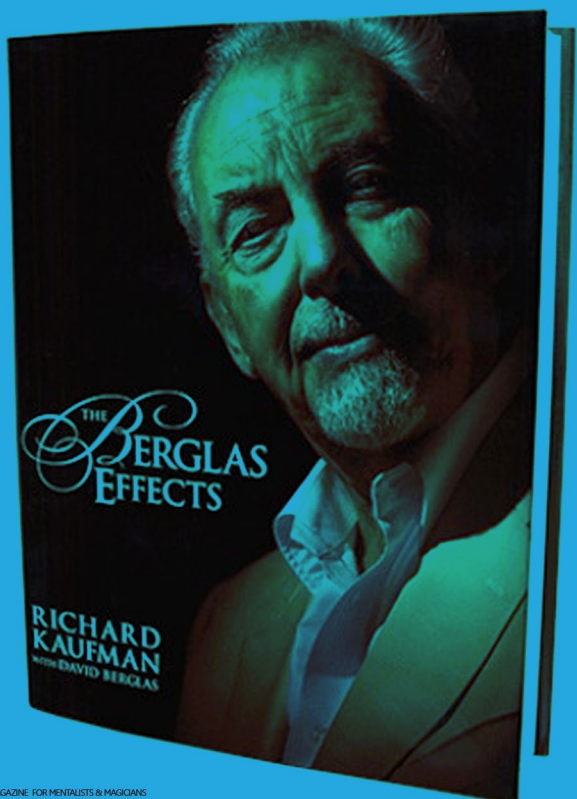
In 1999 he established a non-profit organisation called the Foundation for Promoting the Art of Magic (FP-AM). The Foundation presents "The David Berglas International Magic Award" annually at the International Magic Convention in London. It was first awarded to the organisers of the convention, The MacMillan family, then in 2008 to Uri Geller (Israel), in 2009 to David Copperfield (USA), in 2010 to Juan Tamariz (Spain), in 2011 to Derren Brown (UK) in 2012 to Jeff McBride (USA), and in 2013 Lu Chen (Taiwan) was the recipient. In 2014 the award was given to Berglas himself. The Award Committee had led Berglas to believe that the award was being presented to Dynamo. Dynamo presented the award to him but used sleight-of-hand to change the engraved plaque on the award to Berglas' name.



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CAREER

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GRAY ELEPHANT IN DENMARK

This is a simple trick that you can do with any audience, even just a single friend.

Now, ask that audience to think of a number between 1 and 10, and multiply it by 9. Then ask them to add the digits together and subtract 5.

Now... here's the crazy part that only you know:

No matter what their original number was, their final answer will be 4. It's just a funny quirk of math. Cool, right?

Next, ask the audience to assign each letter of the alphabet a number: A is 1, B is 2, C is 3, etc. Tell them to stop when they reach their number... which you already know is 4 (so the letter D).

Now ask them to think of a country that begins with their letter (remember, everyone's letter is D). And because there aren't many countries that start with "D", most people will choose Denmark.

...And then when you ask them to choose an animal with the next letter of the alphabet (which for everyone will be E), most people will come up with 'elephant'. Ask them to think of the color of the animal.

Finally, guess out loud that they're thinking of gray elephants from Denmark. Amazing... and simple, right?

But how does it work?

Well, this mind reading trick relies on playing probabilities, meaning just choosing the most likely answer. Since you know that most people would pick Denmark and elephant, you can seem like you can read minds.



VOODOO
SCHOOL PRESENTS



MEET
& GREET
WITH THE SORCERER
MAC SAU

THE BEGINNING.....COMING SOON

SORCERER



The Nightmare Has
Only Just Begun...

INTERNATIONAL MAGAZINE FOR MENTALISTS & MAGICIANS

VOODOO 18

MENTALISM

MAGIC

DEDUCTIONISM

ALCHEMISM

TELEKINESIS

Let's assume you've won your audience over in the first thirty seconds with a warm, witty, informative, properly-structured introduction. After thirty seconds the audience likes you, they're intrigued, they're relaxed and comfortable. What next? Tricks? No. You first have to really "connect" with one person in particular.

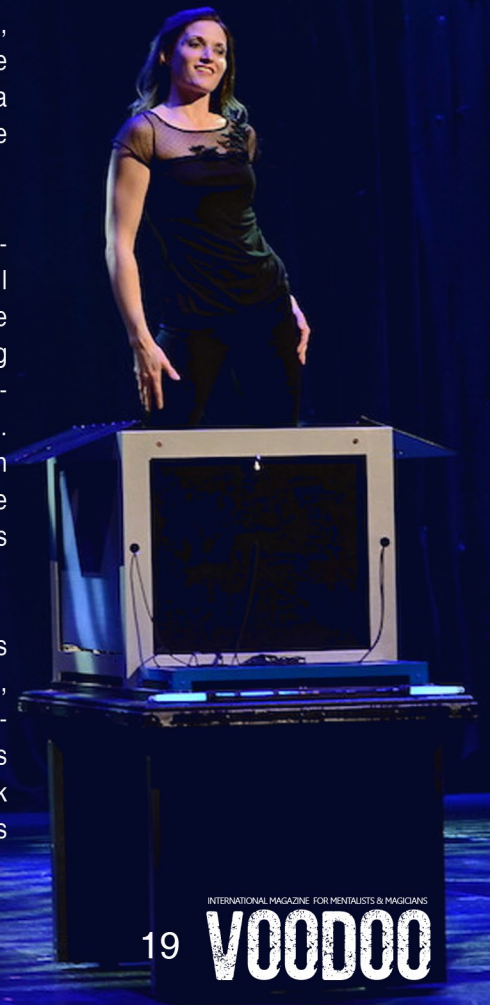
Obviously you must perform for the entire group, making eye contact and warmly extending yourself to each of them in turn. But, to start, you have to choose one person in particular to participate in the performance. It will fall to this person to "pick a card," or "take a look at this string," or "lend me a \$100 bill please." The choice of who you will initially "play to" is very important; it often makes the difference between a "so-so", show and an "o my god I don't believe it what's your phone number" show.

Before you can decide who you want to perform to, you have to ask yourself, "What characteristics do I want a spectator-assistant to have?" Some performers work best with quiet business types, some with psychotic drunks. I like to work with and intimately interact with someone who is respectful, uninhibited, and attractive, in that order. It's nice for people to watch you interact with someone who is attractive; but it's much more important that the person is going to, first, extend to me the same respect and consideration I extend to them; and second, that the person is feeling good and is willing to have some fun. These people are a joy to work with, and they participate in creating an exciting, dynamic performance.

If you keep your eyes open, you'll often find that these people don't wait for you to find them, but actually "reach out" to you during your introduction. They're easy to spot, if you look for them. They meet your eyes with a warm, curious, and confident look; they don't quickly hide their hands below the table as soon as they realize that a close-up performance sometimes involves a spectator holding onto something; they will rarely speak to you first, but once you talk to them they freely open up.

These people are most often women. That women usually make better assistants is a simple fact, and not sexism, for the following two reasons, one small and one big. The small reason is that because you are probably a male performer and, I hope, relatively charming, it follows that there is often going to be a special kind of chemistry between yourself and a member of the opposite sex, especially with the heightened emotional situation of a performance. The big reason is that given the values and customs of our culture, women tend to not only have better communication skills than men, but are also more emotionally expressive than men, if only because men, in general, have this ridiculous notion that being sensitive and emotional is not masculine.

Even when you have learned how to best pick an assistant, there will be times when an assistant will be an exceptional part of – or perhaps steal – the show, and times when they bring your show down a bit. How to acquire the most control possible over which case it will be is another important topic; the start is picking the right people. Once you have chosen an assistant, you should work throughout your performance on creating a special relationship with this person.





Norman Gilbreath

BEYOND IMAGINATION BY NORMAN GILBREATH

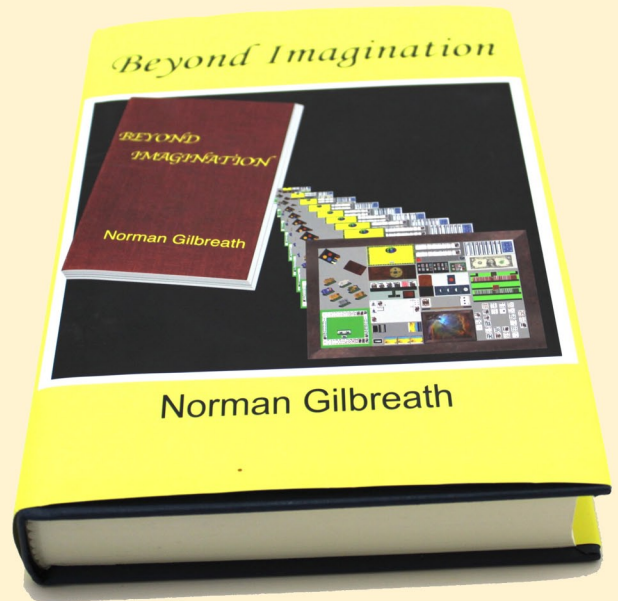
With a preface by Max Maven, 2 Essays and 33 effects, this book is full of great magic. You know him for the Gilbreath principle. Now you can see the breadth of his creativity.

Our newest publication comes in at over 300 pages full of great magic. Also included, is a CD that allows you to perform 4 effects.

More than 30 routines, most with cards but also ones including coins and credit cards from the creator of the famous Gilbreath Principle. And although the focus of the book is not on the Gilbreath Principle, there are several routines based on it along with a thorough explanation of the principle.

With a foreword by Max Maven, who states "Along the way, you will get some answers that help to define ... (Norman's) ... mentioned eccentric pathways, for Norman is not merely interested in devising clever tricks (albeit, as just indicated, this collection has plenty of those). He wants to take his magic somewhere. As such, he puts considerable effort into analyzing how tricks can be structured into full routines, and routines combined to build full acts. And, in the pages that follow, he will share that thinking with you, as well."

Hardbound with 4-color dust jacket, 349 pages. Includes a CD containing flash program tricks and all the illustrations, in color, from the book.



Main Subjects in book:

- Not a Sleight in Sight
- Routining on Principle
- Making Magical History
- Imagination Makes The Difference
- A Pocket Full of Imagination
- Computer Magic
- My Magical Mentor



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